

piano·vocal·guitar

VOLUME 2 • 1942
1943

HILLBILLY HIT PARADE



PEER-SOUTHERN PUBLICATIONS 1740 Broadway, New York, New York 10019

\$3.95

INTRODUCTION

The PEER-SOUTHERN ORGANIZATION has been swamped with countless requests for the re-issuance of our popular country music series, **The Hillbilly Hit Parade**.

Begun in 1940 and taking its title from Mr. Peer's phrase "Hill-Billy", the silver and gold repertoire contained within these four volumes stands above all others in the international country music field.

The Peer-Southern Organization was founded in 1927 by the late Ralph S. Peer in partnership with the Victor Talking Machine Company. Mr. Peer searched the hills and countryside of the South for talent which he recorded on 'portable' equipment. Many times two hotel rooms were used with the engineer, his equipment and Peer in one room, and the performer in another. A floor lamp was used as a signal light.

Ralph Peer, as the pioneer in country music, was the mentor of the legendary Carter Family, The Stoneman Family and the daddy of country music, Jimmie Rodgers.

Rodgers was the first country writer for the Peer-Southern Organization. His name was joined over the years by Wiley & Gene, Floyd Tillman, Bob Wills, Lefty Frizzell, Don Gibson, Hank Williams, Marty Robbins, Vaughn Horton, Fred Rose, Wilf Carter, Johnny Bond, Lester Flatt, Bill Monroe, Earl Scruggs, Ted Daffan, and Jimmie Davis, the writer of the world's most popular country music song, "You Are My Sunshine".

A list of the firsts recorded by Peer reads like the history of country music including black blues through blue-grass, harmonies and country-western jazz.

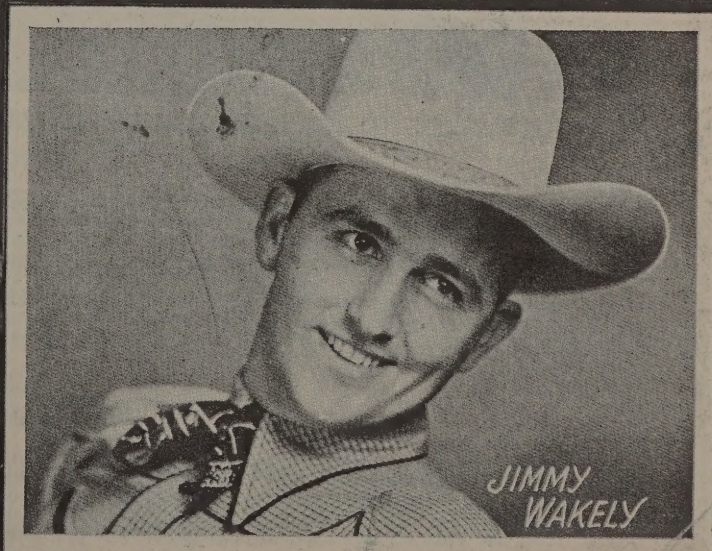
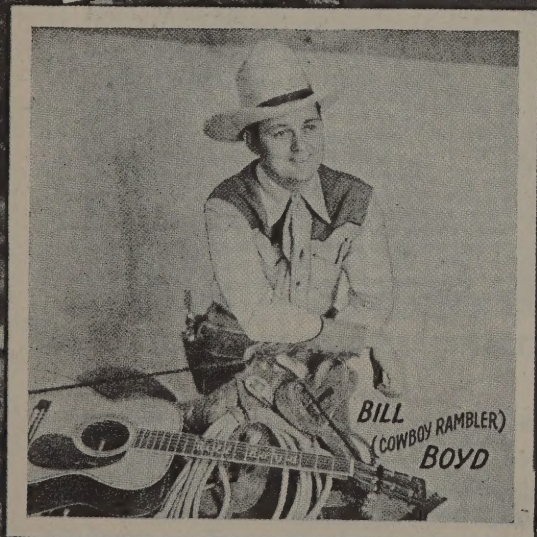
We are very proud of the success of the artists and composers who have entered the Country Music Hall of Fame performing Peer-Southern songs. We're also very proud to re-issue **The Hillbilly Hit Parade** series which includes many of the stepping stones of the country music industry.

There are four separate volumes in **The Hillbilly Hit Parade** series. Be sure to ask your dealer to show you the others. Volume 1 contains songs performed by Arizona Red, Floyd Tillman, Al Dexter and other country greats during the years 1940 and 1941. Volume 2 covers the years 1942 and 1943 with songs performed then by Jimmy Wakely, Charles Mitchell, Johnny Bond, The Sons of the Pioneers and many others. 1944 through 1947 are in Volume 3. Here you'll find material of Tex Ritter, Eddie Dean, Tommy Duncan, Red Foley, Roy Rogers, Bob Wills, Bill Monroe and other giants. The last volume which goes from 1949 to 1957, brings back additional songs by Eddie Dean, Red Foley, Floyd Tillman, Jimmy Wakely, Vaughn Horton, Les Paul and Mary Ford, George Jones, Porter Wagoner, Kitty Wells and Faron Young. Take your pick.

Roy Horton
Nashville and New York, 1974

Q club 8 ♡ 30 KC

HILLBILLY HIT PARADE of 1942



Including
"DEEP IN THE HEART OF TEXAS" "COO-SE-COO"
"PAY ME NO MIND" "LIVE AND LET LIVE"
"ALONE AT THE STATION"

PEER INTERNATIONAL CORPORATION
SELLING AGENTS
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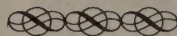
HILLBILLY HIT PARADE OF 1942

SONGS

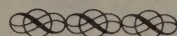
ALL BECAUSE OF YOU	10	IT'S BEEN A LONG, LONG TIME	8
ALL I EVER DO IS WAIT	29	LET ME SMILE MY LAST SMILE AT YOU	24
ALONE AT THE STATION	22	MAKE 'EM SAY UNCLE, UNCLE SAM!	39
BLUES IN JAIL	44	MY TIME WILL COME SOME DAY	12
COO-SEE-COO	6	PAY ME NO MIND	4
CRYING MYSELF TO SLEEP	48	PROMISE TO BE TRUE WHILE I'M AWAY	50
DEEP IN THE HEART OF TEXAS	17	SUN HAS GONE DOWN ON OUR LOVE, THE	14
DON'T SAY GOOD BYE LITTLE DARLING	26	TAKE ME BACK AGAIN	46
I WISH YOU KNEW THE WAY I FEEL	42	WEARY, WORRIED AND BLUE	32
I WON'T BE BACK IN A YEAR LITTLE DARLING	20	YOU'LL ALWAYS BE MY DARLING	36
		YOU'LL ALWAYS HAVE MY HEART	34

ARTISTS

BOB ATCHER AND BONNIE BLUE EYES	3
BILL (COWBOY RAMBLER) BOYD	16
CHARLES MITCHELL	28
JIMMY WAKELY	38
HILLBILLY HIT PARADE OF 1943	54



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"WARNING! Any person who copies or arranges all or part of the words or music of these musical compositions shall be liable to an action for injunction, damages and profits under the United States Law."





BOB ATCHER

Smiling Bob Atcher is known as the youngest old performer in radio, as he has been doing radio work more than half of his 29 years, having started at the age of ten. He was born midst the Kentucky hills, where the Atchers live at the present time. Bob entered Kentucky State University when only 14 years of age combining studying medicine with guitar playing and yodeling. Hence he found himself doing radio work a few years later instead of serving internship at some hospital. He toured the central states for fifteen years and during 1934 in Chicago made great strides in his career when he began broadcasting and was heard from coast to coast. At about that time Bob teamed up with a young lady known as "Bonnie Blue Eyes". He is now musical director at two Chicago stations and is under contract to a number of large recording companies. He is also a well known song writer, having written many popular tunes.

BONNIE BLUE EYES

Loeta Applegate, better known as Bonnie Blue Eyes, is the feminine half of this very popular duo. Born on May 28th, 1915 in Jefferson County, Kentucky, Bonnie is also a native of the Eastern hill country. The little blue eyed gal with the big soprano voice started radio work with Bob Atcher in Louisville, at which time she changed her name from Loeta Applegate to "Bonnie Blue Eyes". Last year Bonnie toured with Gene Autry's "Melody Ranch". Incidentally, Bob and Loeta have more mutual interests than musc. In 1935 Smiling Bob Atcher and Bonnie Blue Eyes became Mr. and Mrs. Robert O. Atcher.

Pay Me No Mind

Words and Music by
CLAYTON Mc MICHEN

Moderato

mf

mp - mf

G *D7* *G* *C* *C dim* *C*

G *Emi* *A9* *D7* *G* *C* *G*

G7 *C* *C#dim* *G* *D7* *A mi7* *D7*

PAY ME NO MIND, love, just see if I care, for I've learned my
get that you loved me, for - get our af - fair; Don't wor - ry 'bout

les - son that love is - n't fair, I've learned it the hard way, that
me, dear, tho' I'll al - ways care; Go on, find a new love, a

love is - n't kind, Go on and for - get me, just PAY ME NO
love that is blind; Go on and for - get me, just PAY ME NO

G A mi 7 D 7 G D7 G C

MIND. You told me you loved me, you told me a
MIND. The game you were play - ing has come to an

C C dim C G Em A9 D 7

lie; Now you have for - got - ten, so tell me good - bye; But
end, And I've lost a lov - er, but you've lost a friend.

G C G G7 C

I'll nev - er weep, dear, a new love I'll find; So
Go 'long your way, love, leave wor - ries be - hind; For -

C#dim G D 7 A mi 7 D7 1. G C 6 D 2. G

pay no at - ten - tion, just PAY ME NO MIND. For.
get if you can, love, just PAY ME NO MIND.

COO-SE-COO

Words and Music by
BOB SHELTON
JOE SHELTON
GRUNDY HARBERT

Medium Tempo

Medium Temp

f

mf

1. For your love I'll give you all, _____ So please don't ev - er
2. If you ev - er run a - round, _____ I'm gon - na kick your
3. I don't mind you drink - in' gin, _____ When your out with
4. You can do the jit - ter bug, _____ If you do not
5. Oh, how hap - py we will be, _____ If you'll sink or

let me fall, _____ 'Cause _____ if you do _____ I'll _____
"cob - house" down, _____ And you'll be _____ a _____
oth - er men; _____ But _____ if that's all _____ that _____
kiss and hug; _____ If you go too far, _____ it _____ 'll _____
swim with me; _____ And I'll build _____ a _____

tell you true, — It' - ll be too bad — for "COO - SE - COO"
 won - d'rin' who's — Goin' to call — you "COO - SE - COO"
 you will do — That'll be all right — my "COO - SE - COO"
 tell on you, — Then you can't be — my "COO - SE - COO"
 ren - dez-vous, — Just for you — my "COO - SE - COO"

CHORUS
 You're my dar - ling COO - SE - COO; You love me and

I love you; Your cheeks are red and your eyes are blue;

You're my dar - ling COO - SE - COO COO - SE - COO.

You're my dar - ling COO - SE - COO COO - SE - COO.

It's Been A Long, Long Time

By
FLOYD TILLMAN

Moderately

f

CHORUS

1. IT'S BEEN A LONG, LONG TIME since I met her — But I know I will
3. IT'S BEEN A LONG, LONG TIME and I miss her — Oh, what I would-n't

mp-mf

nev - er for - get, — As we danced that time — when she
give just to kiss her, — Just to hold her hand — and to

was all mine — IT'S BEEN A LONG, LONG, LONG, LONG TIME. —
call her mine — IT'S BEEN A LONG, LONG, LONG, LONG TIME. —

Bb *C7* *F* *F* *A dim*

Gmi7 *Bbmi6* *A mi* *C7* *F* *Ab dim* *C7* *F*

2. IT'S BEEN A LONG, LONG TIME since we part - ed _____ Oh I
 4. IT'S BEEN A LONG, LONG TIME and I love her, _____ She's as

wish that it nev - er had start - ed, _____ Oh, those sad good - bye's
 prec - ious as heav - en a - bove her, _____ And I pray that she

— and those tear - ful sighs — IT'S BEEN A LONG, LONG, LONG, LONG
 — might come back to me, — IT'S BEEN A LONG, LONG, LONG, LONG

1. F C7 2. F
 TIME. _____ 3. IT'S BEEN A TIME. _____

L.H.

All Because Of You

FLOYD TILLMAN

Moderato

f

G G7+ C6 C E7 Edim D7

1. ALL BE-CAUSE OF YOU, dear, ——— That's why
3. I hear my heart say - ing, ——— "You still

mf

Bmi D7+ G A7 D7 G G7+

I'm so blue; ——— I spend lone - ly dis-
love her true" ——— And my heart

C6 C E7 Edim D7 Bmi D7 G Eb7 D7

hours, ——— ALL BE-CAUSE OF YOU. ———
play - ing, ——— " " " "

p

2, Now I'm tired of liv - ing,
4, Try - ing to for - get, dear,

Tired Those of good miss - ing you;
But of I knew;

be - ing lone - ly;
can't for - get, dear,

ALL BE - CAUSE OF
" " "

1. G Eb7 D7 2. G C G
YOU. YOU.

All Because etc

My Time Will Come Some Day

Words and Music by
CLIFF BRUNER &
JIMMIE DAVIS

Moderato

Piano introduction in B-flat major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics start with a forte 'f'.






VERSE

1. You left me for some one new, My
2. You told me that you'd be true, I
3. You have an - oth - er by your side, I

Piano accompaniment for the first line of the verse. The right hand plays a simple harmonic accompaniment, and the left hand continues the bass line. The dynamics are marked 'mf'.





heart is ach - ing too; you can turn me down and
put my trust in you; you broke my heart and
hope you're sat - is - fied, you say at last you

Piano accompaniment for the second line of the verse. The right hand features a more active melody with some grace notes, while the left hand remains steady. The dynamics are marked 'mf'.












have your way — MY TIME WILL COME SOME DAY.
 gone a - way — MY TIME WILL COME SOME DAY.
 found your way — MY TIME WILL COME SOME DAY.

CHORUS


MY TIME WILL COME SOME DAY; No mat-ter what you
 say. You can turn me down and have your way — MY
 TIME WILL COME SOME DAY.

1. 2. 3.

2. (You —) DAY.
 3. (You have an) DAY.

To Verse

The Sun Has Gone Down On Our Love

By
CHARLES MITCHELL
and
MOON MULLICAN

Moderato

mf

mp - mf

1 I'm so lone - ly since you said Good - by; There's no
3 Af - ter all I will try to for - get I'll pre-

stars left to shine up a - bove. And my heart aches with
tend that I have no re - gret, Tho' so hard I have

pain, though it's ach - ing in, vain FOR THE SUN HAS GONE DOWN ON OUR
tried, but the tears I can't hide FOR THE SUN HAS GONE DOWN ON OUR

Chords: Eb, F#dim, Eb, Bb9, Eb, Bb6, Eb, Gmi, Ebmi6, Fmi7, Fmi7-5, Bb7, Eb, F#dim, Eb, Eb7, Ab, Abmi, Bb7, Fmi7, Bb7

E^b A dim B^b7 B^b7 E^b F[#]dim E^b B^b7 E^b

LOVE _____ (2) Now it seems there is noth- ing left for me _____
 LOVE _____ (4) Yes THE SUN HAS GONE DOWN ON OUR LOVE; _____

B^b6 E^b Gmi E^bmi Fmi7 Fmi7-5 B^b7 E^b F[#]dim E^b

But a dream or a brok-en mem-o- ry; _____ So I guess it is _____
 There's no stars left to shine up a- bove. _____ And my heart aches with _____

E^b7 A^b A^bmi B^b7 Fmi7

through _____ for me and for you, FOR THE SUN HAS GONE
 pain tho' it's ach - ing in vain, FOR THE SUN HAS GONE

B^b7 1. E^b A dim B^b7 2. E^b A^b maj 7 E^b6

DOWN ON OUR LOVE. _____ 3. Af - ter LOVE. _____
 DOWN ON OUR LOVE. _____

mp-mf
lb.



BILL "COWBOY RAMBLER" BOYD

Cowbill Bill, a true product of the Texas range, started his radio career while only a lad in his middle teens. Midst genuine western atmosphere, Bill learned to ride, rope, brand and shoot at a tender age. In 1929 Bill's father purchased a battery set radio and from the day it arrived Bill's one ambition was to sing his beloved western tunes on the air. He journeyed to Dallas for an audition and from that day forward Bill Boyd's program "The Cowboy Ramblers" has been a daily radio feature from that city. In 1934 Bill's band of Cowboy Ramblers attracted a large recording company and received a contract for recording prairie songs, most of his recordings becoming favorites throughout the country. Often when polls are taken to determine the popularity of western artists, his name is found at the top of the list. Bill Boyd is a member of the first organized group of Hollywood cowboy stars to tour the theatres to aid in the sale of Victory stamps and bonds. He is a born musician and has written a number of songs which were used on the tour and also in a nation-wide broadcast, April 18, 1942 for "The Cowboy Victory Round-up". He is scheduled to appear in several more coast to coast broadcasts during the drive. He is a very quiet and modest fellow who married his childhood sweetheart. The Boyds have one little girl, age 5, who is also a singer and a musician.

Deep In The Heart Of Texas

17

Words by
JUNE HERSHEY

Moderately bright

Music by
DON SWANDER

Piano introduction in B-flat major, 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *l.b.* (piano), *f* (forte), and *mf* (mezzo-forte).

VERSE

Chord progressions for the first line of the verse:

- C7
- Gmi7
- C7
- Gmi7
- C7
- F
- F7

There is a land, a west - ern land, Might - y won - der -

First line of the verse musical notation. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part includes a *mf* dynamic and a *(b)* marking.

ful to see It is the land I

Second line of the verse musical notation. The piano accompaniment features a *f* dynamic and a *mf* dynamic.

un - der - stand, And it's there I long to be.

Third line of the verse musical notation. The piano accompaniment includes a *f* dynamic and a *mf* dynamic.

REFRAIN



The stars at night are big and
The cov - otes wail a long the

mf

Clap Clap Clap Clap

bright, trail, DEEP IN THE HEART OF TEX - AS;
DEEP IN THE HEART OF TEX - AS; The The

C7

prair - ie sky is wide and high, DEEP IN THE
rab - bits rush a - round the brush, DEEP IN THE

Clap Clap Clap

C4 C7

Gmi7 C7 F F6

HEART OF TEX - AS. The sage in bloom is
HEART OF TEX - AS. The cow - boys cry, "Ki-

★ (Clap Hands)

Clap Clap Clap Clap

like per - fume, DEEP IN THE HEART OF
yip - pce - vi," DEEP IN THE HEART OF

TE - XAS; Re - minds me of the
TE - XAS; The dog ies bawl, and

one I and love, DEEP IN THE HEART OF
bawl and bawl, DEEP IN THE HEART OF

1. F Gmi7 C7 Gmi7 C7 2. F Bb6 F

TEX - AS. The TEX - AS.
TEX - AS. TEX - AS.

8

I Won't Be Back In A Year Little Darling

Words and Music by
BRADLEY KINCAID
and BUCK NATION

Mod erately

mf

mp - mf

G Gdim D7 G7 C G

I WON'T BE BACK IN A YEAR LIT-TLE DAR-LIN', AI

G Gdim D7 G A9 D7 Ami 7

though I have prom - ised you that I would be ,

D7 G D7 G7 C

Un cle Sam has de cid - ed to keep us u -

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Mod erately'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The vocal line is written in a single staff. Chord symbols are placed above the piano staves: G, Gdim, D7, G7, C, G, G, Gdim, D7, G, A9, D7, Ami 7, D7, G, D7, G7, C. The lyrics are: 'I WON'T BE BACK IN A YEAR LIT-TLE DAR-LIN', AI though I have prom - ised you that I would be , Un cle Sam has de cid - ed to keep us u -'. The score is divided into three systems, each with a piano and vocal staff.

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nit - ed and he wants me for more than a year. ————— But

CHORUS

I won't for - get, lit - tle dar - lin', ————— Ev - ry vow I have made I will

keep ————— Tho' it may be for long, you must be brave and strong — For

1. G D7 1. G A mi 7 D7 2. G C9 G6

I WONT BE BACK IN A YEAR. YEAR. —————

Alone At The Station

Words and Music by
WALDO L. O'NEAL

INTRO.

VOICE

1. I'm ALL A-LONE AT THE STATION, My lone-ly heart is in pain. _____
2. No home, no friends and no mon-ey, I'm all a-lone in this world, _____ And

I'm all a-lone and for-sak-en, I'm wait-ing just for a train; A
when I am land-ed in Fris-co, I'll be in the big cit-y's whirl, A-

thou sand miles I have wan-dered, And not a friend have I seen; _____
- LONE, A-LONE AT THE STATION, Noth-ing to cheer me, it seems; _____

1. To Yodel

Ab Eb Bb mi⁶ C7 F7 F 7-5 Bb7 Eb Ab⁶ B7 Eb
 No place to go as I wan-der, I'm just like a man in a dream. (Yodel)
 I am so blue and so lone-ly, Just rid-ing a train in my
 Fine Eb Ab⁶ Abmi⁶ Eb Eb Yodel(Optional) F7
 dreams.
 Bb Eb C#dim Bb7 Eb
 mf
 mf
 F7 Bb7 Eb Ab⁶ B7 Eb
 D.S. al Fine

Let Me Smile My Last Smile At You

CLIFF BRUNER
and
JIMMIE DAVIS

ritard

VERSE

As my thoughts are fading low from a love of long ago and memories of

love that we once knew _____ Will you hold me close once more as you

did in days of yore. LET ME SMILE MY LAST SMILE AT YOU. _____ LET ME

a tempo

Chord symbols: E^b , Bb^6 , Fmi^7 , Fmi , Db , Bb^7 , Gmi , Bb^7 , Bb^7+ , E^b , $Bdim$, E^b , A^b , E^b , E^b7 , A^b , Fmi^7 , A^b , $Single\ note\ A^bmi^6$, E^b , Bb^7 , E^b , A^b , A^bmi^6 , E^b .

Eb Gmi7 Bb7 sus 4 B^b7
 SMILE MY LAST SMILE AT YOU, dear As I

Gmi Fmi6 B^b7 Gmi B^b7+ E^b B^b7 E^b A^b E^b
 gaze in your sparkling eyes of blue Bro-ken vows that I re-

Eb7 A^b Fmi7 A^b Single note A^bmi6 E^b
 call I'll for - give you one and all as I SMILE MY LAST

Fmi B^b7 1. Eb A^b Eb Fmi7 Eb 2. Eb
 SMILE AT YOU, LET ME YOU.

The musical score is written for voice and piano. It features a key signature of two flats (Bb and Eb) and a common time signature (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various chords and arpeggios, with some sections marked with '1.' and '2.' indicating first and second endings. The lyrics are written below the vocal line, and the piano part includes a final section with a double bar line and a repeat sign.

Don't Say Good Bye Little Darling

Words and Music by
RANDALL ATCHER

Moderato

mf *f* *lb.*

Bb F7 Bb7 Cmi F7 Cmi

DON'T SAY GOOD - BYE _____ LITTLE DAR - LIN' _____ don't leave me
 BYE _____ LITTLE DAR - LIN' _____ oh don't you

mf

F7 Cmi7 F7 Bb F7 Bb C7 F7

here to face the world a lone _____ I need you
 know I care so much for you _____ If you go

Bb Bb7 Bb9 Aug Eb F7 Cmi7

so, please say that you won't go _____ DON'T SAY GOOD-
 way you'll haunt me night and day _____ DON'T SAY GOOD-

1. 2.

F7 C9 F7 Bb C7 F7 C7 F7

BYE _____ LIT-TLE DARL-IN' (2) DON'T SAY GOOD- (3) DON'T SAY GOOD-
 BYE _____ LIT-TLE DARL-IN'

Bb F7 Bb7 Cmi F7 Cmi7 F7 Cmi7

BYE, _____ LIT-TLE DAR-LIN _____ No oth-er girl could
 (4) BYE, _____ LIT-TLE DAR-LIN' _____ If you will stay you'll

F7 Bb F7 Bb C7 F Bb Bb7 Bb9 Aug 1: b

mean a thing to me _____ when you go way my heart will have to pay, _____
 nev-er re-gret _____ I want you near oh say you love me, dear, _____

1. 2.

F7 Cmi7 F7 C9 F7 Bb C7 F7 C7 F7

— DON'T SAY GOOD-BYE, _____ LITTLE DARLIN. — DON'T SAY GOOD-
 — DON'T SAY GOOD-BYE, _____ LITTLE DARLIN. —



CHARLES MITCHELL

Charles Mitchell was born on a Texas farm April fool's day, 1905. Seven years later his family migrated to Oklahoma where Charles grew up with the Choctaw Indians. Through his association with the Indians, at the age of ten, he learned to ride horses and rope steers as well as speak the Choctaw language fluently. He studied music when he was twelve but, at that time, had little intention of making a career of same. After graduating from high school at Blue, Oklahoma, he secured a job in a theatre as an assistant operator. Later, he took a course in telegraphy and obtained a position as a telegraph operator for a railroad company in Oklahoma. Through his contact with small stock companies, he launched on a musical and stage career, playing the piano and mandolin. Finally, when vaudeville became passe and radio took the spotlight, he decided to make a career of playing the Hawaiian guitar. While working for an oil company in Louisiana, he acquainted himself with a troupe of Hawaiians and launched on a successful radio career. With fan mail pouring in, he formed a string orchestra, which played a Hawaiian and Western style of music, and toured theatres and school auditoriums with this group through Louisiana and Eastern Texas. In 1930 he met Jimmie Davis who used Charles' band to accompany him on phonograph records. In 1940 they collaborated to write one of the most popular hillbilly selections entitled "YOU ARE MY SUNSHINE". He is a favorite recording artist, and at the present time, he has his own band, playing radio and local dance spots.

All I Ever Do Is Wait

Words and Music by
LEE PENNY

Moderato

mf

It's been so long since you left me, _____

mp

But I am still be - in' true; _____

Each lone-ly night there's a bright shin - ing light, _____

Chord diagrams shown: F, B \flat , C7 \circ , B \flat , C7 \circ , B \flat , F, A7, Dmi, G7, C7 \circ , Gmi7, C7 \circ , F, Cmi6, F \sharp dim, D7, Cmi6, D7.

30

G7 Cmi6 C#dim G9 G6 G7 C7 Gmi7 C6

Right by my win - dow for you .

CHORUS

F Fmaj7 Cmi7 F7 Cmi7 F7 Bb F Fdim F7 F7+

Sit - tin' by the win - dow ev' - ry night so all a - lone
Wish - in' ev - ry eve - nin' that you'll soon come back to stay;

mp-mf

Bb 8 F7 Bb F G7 G7+ C9 F Fmaj7

Hop - in' you'll come thru the gar - den gate; Tho' I know it's
Ev - ry night I hope it's not too late; With - out you I'm

mp-mf

Cmi7 F7 Cmi7 F7 Bb G7 C7 C7sus C6 G#mi Gmi C9 Edim

use less wish - in' for the love I've known, ALL I EV - ER DO IS
good for noth - in' for each night and day, ALL I EV - ER DO IS

F C7 Bb C7 Bb F Fdim

WAIT. _____
WAIT. _____

Deep down in my heart I knew I have - 'nt got a
Ev - er since the day you said our love could nev - er

mf

D7 Ami7 D7 G7 Dmi7 G7 Dmi7 G7 C7 Abmi Gmi C7 C9 C7

chance,
be,

But I'm not re - signed to my fate;
Still my love re - mains just as great;

F Fmaj7 Cmi7 F7 Cmi7 F7 Bb G7

Sit - tin' by the win - dow long - in' for my lost ro - mance,
E - ven tho' I know you're nev - er com - in' back to me,

8 C7 C7(b9) C6 G#mi Gmi C9 Edim 1. F Bdim Gmi Gmi7 C7 + C7 6 12. F C#dim Bb F

ALL I EV ER DO IS WAIT. _____ WAIT. _____
ALL I EV ER DO IS

f *poco rit*

Weary, Worried And Blue

Words and Music by
TED DAFFAN

Moderato

mf

1. So tired of liv - ing a - lone, A - lone with
3. (I) think of days long a - go, The days that

mp

mem - ries of you; You went a - way, just
were all so few; They drift - ed on by, and

leav - in' me, WEAR - Y, WOR - RIED AND BLUE. 2. I
here am I, WEAR - Y, WOR - RIED AND BLUE. 4. You

E^b *E^b7* *A^b*

miss you dar - lin' of mine, ————— Your love the
may be sor - ry some day, ————— Then I'll be

mp

B^b7 *E^b* *E^b7* *A^b* *Adim*

sweet - est I knew; ————— We Now you are gone and
sor - ry for you; ————— We wast - ed the years with

E^b *C⁷₉* *Fmi7* *Fmi7₉^{b5}* *B^b7* *B^b6* *B^b7*

here am I, ————— WEAR - Y, WOR - RIED AND
emp - ty tears, ————— WEAR - Y, WOR - RIED AND

1. *E^b* *Adim* *B7* 2. *E^b* *Adim* *E^b*

BLUE. ————— I BLUE. —————

rit.

You'll Always Have My Heart

Words and Music by
RANDALL ATCHER

Moderato

mf

lb

1. One week to - day _____ Since I first met you _____ I know they
heart _____ But time will mend it _____ The law of

say _____ I'll nev er get you _____ you've been so
love _____ is so a - men - ded _____ tho' some

cold _____ right from the start _____ But darl - ing, YOU'LL
day _____ we may have to part _____ My darl - ing, YOU'LL

Chords: Bb Bbdim Bb Eb Bb F7 Bb Eb F7 Bb C7 F7

C7 F7 Bb Bb dim Bb Eb ^{1.} Bb F7 ^{2.} Bb F7
 AL-WAYS HAVE MY HEART _____ 2. He broke your 3. For your brown
 AL-WAYS HAVE MY HEART _____

Bb Bb dim Bb Eb Bb F7 Bb Eb F7 Bb F7
 eyes _____ so bright and shin - ing, _____ and your sweet smile _____
 got _____ ten and for - giv - en, _____ You'll smile a - gain _____
 say _____ that you will love me _____ I'll swear by all _____

Eb Bb F7 Bb Bb dim Bb Eb Bb F7 C7
 I'm al - ways pin - ing _____ tho' we are man _____ y miles a - part _____
 and feel like liv - in; _____ and I'll be near _____ to do my part _____
 the stars a - bove me _____ 'til from this world _____ I do de - part _____

F7 C7 F7 Bb Bb dim Bb Eb ^{1.} Bb F7 ^{2.} Bb
 — My dar - ling, YOU'LL AL-WAYS HAVE MY HEART _____ 4. When you've for-HEART
 — Re - member, YOU'LL AL-WAYS HAVE MY HEART _____ 5. Then if you
 — My dar - ling, YOU'LL AL-WAYS HAVE MY HEART _____

lb

You'll Always Be My Darling

By
AL DEXTER
and
JAMES B. PARIS

Moderato

mf

E^b A^{dim} E^b A^b E^b

Guitar *tacet*

YOU WILL AL - WAYS BE MY DAR - LING Al -
dif - ference where you wand - er Makes no

mp-mf

A^b B^b7 E^b B^b7 B^b+7 E^b A^b

Guitar *tacet*

though we had to part, YOU WILL AL - WAYS
dif - ference where you roam, YOU WILL AL - WAYS

B^b7 E^b C7[°] F^{mi} F9 F9-5

Guitar *tacet*

BE MY DAR - LING 'Though an - oth - er's won't your
BE MY DAR - LING In my heart you'll be my

B^b F mi 7 B^b 7 E^b A dim E^b A^b E^b Guitar Tacet

heart. I have tried to make you hap - py I have
own. Can you go through life for - get - ting All the

A^b B^b 7 E^b B^b 7 B^b + 7 E^b Guitar Tacet

loved days you I've spent the with start. YOU WILL
days I've spent the with you. YOU WILL

A^b B^b 7 E^b Guitar Tacet B^b

AL - WAYS BE MY DAR - LING And the sun - shine
AL - WAYS BE MY DAR - LING And I love no -

B^b 7 1. E^b C mi F mi 7 B^b 7 2. E^b A^b 6 E^b

of my heart. Makes no you.
one but heart. Makes no you.

rall



JIMMY WAKELY

Jimmy Wakely, born February 16, 1914 in a log camp near Mineola, Arkansas, is one of the nations best cowboy guitar players. His brother John gave him money for a second hand guitar when Jimmy was eight years old, thus starting his successful career. He worked on his father's farm in Oklahoma until 1935, then bought a filling station in Rosedale, Okla. A year later Jimmy met Johnny Marvin whose interest in Jimmy's singing obtained a radio audition for him in Oklahoma City. Wakely, who resembles Bing Crosby, was very successful and formed a trio known as "The Bell Boys". In 1940 Gene Autry heard the trio and suggested that the boys come to California. Sure enough, they traveled out to the coast where they worked with Autry on radio and personal appearances until their picture schedules involved so much of their time that they were forced to terminate their radio work. Now they are doing a series of western pictures. Jimmy is married and has three little girls. His records are fast becoming best sellers.

Make'em say Uncle, Uncle Sam!

Words and Music by
A. McENERY and
DWIGHT BOURN








Tempo di Marcia

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 2/4 time, marked 'Tempo di Marcia'. The piano part features a strong, rhythmic bass line and a melodic upper line. The vocal melody enters in the second measure. The score includes guitar chords for the vocal line, such as F, F6, Gmi, Bb+, and Bb. The lyrics are: 'Care-free boys in un-i-form, Loud their voices rang. How they love their coun-try, ——— This is what they sang: ———'. The piano accompaniment continues throughout, providing a steady rhythmic foundation.

Chords for the first system: F, F6, F, F6, Gmi, Bb+, Bb







Chords for the second system: C7, Gmi7, C7, Gmi, C7, Dmi, G9, Db7, C7, C6, E, C7

CHORUS

















MAKE 'EM SAY UN - CLE, UN - CLE SÀM! ———










mf-f


We're all be - hind you to a man ———


We love our lib - er - ty, We're proud of our de - moc - ra - cy.

Jus - tice and e - qual - i - ty are things we stand for,

















Make 'em say un - cle loud and long; _____




mf-f










Show em A - mer - i - ca is strong; _____ From Maine to Cal - i -













for - nia, U - nit - ed we stand, MAKE 'EM SAY

UN-CLE, UN-CLE, SAM! SAM! *fz*


UN-CLE, UN-CLE, SAM! SAM! *fz*

I Wish You Knew The Way I Feel

Words and Music by
BILL "Cowboy Rambler" BOYD

Moderato

mf

VOICE

mp

I wish you knew just how my heart is break - ing ——— I WISH YOU KNEW THE

WAY I FEEL to - night ——— I thought that you were true that's

why I feel so blue Now I know that you were foo - lin' from the start

lb.

F dim F7 F dim F7 B^b F7 B^b
 I nev-er can for - get you — no mat - ter what you do — I
 know that I could nev - er — do the same to you — to break my heart and
 hurt me you know that is not right — I WISH YOU KNEW THE
 WAY I FEEL to - night — I night.

C7 G mi 7 C7^o E dim F7 Ebmi 6 F7 Bb
 D7 Eb F# dim Eb Bb C7^o
 1. Bb Cmi 7 F6 F7+ Bb Ebmi 6 Bb6 2.

I Wish You : 2

Blues In Jail

Words and Music by
RANDALL I. ATCHER

Blues tempo

mf *f*

G7 Aug C C7 G7 Aug C7

1. I've got the blues so bad, That the sky's not blue it's
 2. She told me, that she cared, That I was the man for
 3. I'm sit - tin' here in jail, With one more year to
 4. I'm gon - na find that gal, I'm gon - na make her clear my

mf

C C Aug C6 C Aug C C6 C7 C7 Aug F9 F6 F7

gray. I've got the blues so bad, That the
 her. She told me, that she cared, That I
 serve. I'm sit - tin' here in jail, With
 name. I'm gon - na find that gal, I'm gon - na

sky's not blue, it's gray. All it
 was the man for her. Then she
 one more year to serve. For
 make her clear my name. And af -

took was a wom-an To get me feel-in' this way.
 framed me. for a crime, And left me sit-tin' in "stir."
 trust-in' a wom-an, I got just what I de serve.
 ter that is done, Nev-er fool with an-oth-er

2. She told me
 3. I'm sit-tin'
 4. I'm gon-na
 dame.

f

Take Me Back Again

Moderato

TED DAFFAN

mf

1. You were meant to be my own; But you
 2. I can't go on with-out you dear; I must

mp - mf

left me all a-lone. Now all I do is sit and
 al-ways have you near. How could I have been so

pine, _____
 blind, _____

TAKE ME BACK A-GAIN Sweet-heart of mine. _____
 TAKE ME BACK A-GAIN Sweet-heart of mine. _____

3

2. Don't — you know I love just you, ————— Don't — you will
 4. I — will al — ways love you so; ————— I — will

know I've been so true, ————— Don't — you know the sun don't
 nev — er let you go; ————— I — will nev — er be un —

shine, ————— TAKE ME BACK A — GAIN, Sweet-heart of
 kind; ————— TAKE ME BACK A — GAIN, Sweet-heart of

mine. ————— mine. —————

poco rit.

Crying Myself To Sleep

Words and Music by
BOB ATCHER

Moderate Waltz Tempo

mf

1- Oh, why must the nights be so long and so blue? And
2- I loved you my dar - lin', my mem - o - ries burn; I'm

why must I al - ways be think - ing of you; Oh,
think - ing of you, dear, and love un - re - turned; It

mf *mp*

why have I loved you so man - y long years; And
just does - n't mat - ter to you, so it seems That

E^b *B^b6* *C mi* *B^b7* *Fmi7* *B^b6* *Fmi7* *B^b7* *E^b* *B^b6* *C mi* *B^b7* *E^b*

Fmi7 B^b7 Eb

why can't my mem'-ries wash a - way with my tears.
I can't for - get you, not e - ven in dreams.

CHORUS Eb B^b6 Fmi B^b7 Fmi7 B^b9 B^b6

I'M CRY-IN' MY-SELF TO SLEEP; Each lone - ly night I

weep; I'm all right through the day, But when day goes a - way, I'M

B^b7 Fmi7 B^b7 1. Eb Gmi Adim F mi7.5 B^b9 Guitar Tacet 2. Eb Ab⁶ Eb

CRY-IN' MY - SELF TO SLEEP 2-I SLEEP

D.S. al Fine *ritard*

Promise To Be True While I'm Away

Words and Music by
EKKO WHELAN

Moderato

Piano introduction in B-flat major, 4/4 time. The melody begins in the right hand with a half note B-flat, followed by quarter notes G, A, B, and C. The left hand provides a simple accompaniment. Dynamics range from *mp* to *f*.

First vocal line with guitar chords: Eb, Gmi, Eb, Ab, Eb. The melody is in the right hand, and the guitar chords are indicated above the staff.

1. I just got news, My lit - tle dar - ling,
2. Write me sweet let - ters, lit - tle dar - ling,
3. Pray for us all now, lit - tle dar - ling,
4. Please don't be sad at part - ing, dar - ling,

Piano accompaniment for the first vocal line. The right hand plays a melody of eighth and quarter notes, while the left hand plays a simple accompaniment. Dynamics range from *mp* to *mf*.

Second vocal line with guitar chords: Bb7, Eb, Ab, Eb, Bb7, Fmi7, Bb7. The melody is in the right hand, and the guitar chords are indicated above the staff.

Un - cle Sam is tak - ing me a - way.
Tell - ing me you're think - ing of me, dear.
And the day when we'll come march - ing home,
As we kiss good - bye we both should smile;

Piano accompaniment for the second vocal line. The right hand plays a melody of eighth and quarter notes, while the left hand plays a simple accompaniment.

Eb Gmi Eb Ab Eb

No time for blues, my lit - tle dar - ling,
 No mat - ter where I am, my dar - ling,
 Each pray'r will help us, lit - tle dar - ling,
 For know - ing that you love me, dar - ling,

Bb7 Eb Bb7 Eb Ab 6 Eb Bbmi Eb7

Ev' - ry - one must help the U. S. A.
 Words of love from you I want to hear.
 As a - long the bat - tle front we roam.
 Ought to bring me back in just a while.

Ab Eb Fmi7 Bb6 D Eb

Now from you I want a lit - tle prom - ise,
 You'll be proud of me, I know, my dar - ling,
 Keep the light a - burn - ing, in the win - dow;
 Keep the home fires burn - ing, lit - tle dar - ling;

C^{mi} G Aug G7 Cmi7 F6 F7 Bb7 Ab Bb9

On that I'll re - mem - ber ev' - ry day;
 I'll come back with med - als from the fray;
 Sing our fav' - rite love song ev' - ry day;
 Soon you'll have a chance to shout, "Hoo - ray!"

Eb Gmi Eb Ab Eb Bb7 Eb

Af - ter you tell me that you love me, _____ PROM-ISE TO BE
 So when you tell me that you love me, _____ PROM-ISE TO BE
 Now that you know how much I love you, _____ PROM-ISE TO BE
 So, if you real - ly love me, dar - ling, _____ PROM-ISE TO BE

Bb7 1.2.3. Eb Cmi7 Fmi7 Bb7 4. Eb Ab6 Abmaj7 Gmi7 Eb6

TRUE WHILE I'M A - WAY.
 TRUE WHILE I'M A - WAY.
 TRUE WHILE I'm A - WAY.
 TRUE WHILE I'M A -

WAY,

poco rit.

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HIT PARADE

1943



WILEY WALKER

GENE SULLIVAN



DENVER
DARLING



JOHNNY
BOND



SONS OF THE PIONEERS

INCLUDING
"DER FUEHRER'S FACE"--"RODEO POLKA"
"WHEN MY BLUE MOON TURNS TO GOLD
AGAIN"--"YOU DON'T CARE"

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SONGS

DER FUEHRER'S FACE	58	ROLLIN' ALONG WITH A COWPUNCHER'S SONG	68
DON'T YOU CRY OVER ME	78	TEN YEARS	80
HEART BREAK TRAIL	63	WHAT MORE CAN I SAY?	76
I DREAMED OF AN OLD LOVE AFFAIR	96	WHEN MY BLUE MOON TURNS TO GOLD AGAIN	73
I HUNG MY HEAD AND CRIED	66	YOU BROUGHT SORROW TO MY HEART	84
I KNOW I SHOULDN'T WORRY	88	YOU DON'T CARE	82
LIVE AND LET LIVE	56	YOUR SMILE WILL GO WITH ME	86
RODEO POLKA	91	YOU'RE BREAKING MY HEART	94

ARTISTS

JOHNNY BOND	72
DENVER DARLING	62
SONS OF THE PIONEERS	90
WILEY WALKER & GENE SULLIVAN	55





WILEY WALKER and GENE SULLIVAN

Gene Sullivan was born in Carbonhill, Alabama on November 6, 1914. From there, the Sullivan family moved to Birmingham, where Gene spent most of his early days. In 1933, Gene began his work in show business and on radio as a guitar player and comedian on a Birmingham station. In 1935, he moved to KWHK in Shreveport. After three years he moved to Dallas, Texas for one year and then to Fort Worth to join Wiley Walker, resulting in the team of Wiley-And-Gene. Gene has been married since 1935, has a six year old girl and a boy of four.

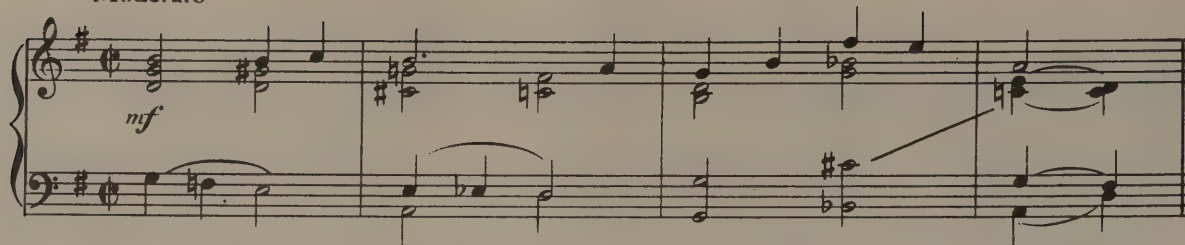
Wiley Walker was born in Laurel Hill, Alabama and was raised in deep South Alabama. He entered show business at the age of 15. He has played on some of the best radio stations in the country, as well as some of the best vaudeville houses back when. He is 31, has been married 10 years and has a son, 8.

The team of Wiley-And-Gene signed a contract with the Columbia Recording Company in 1939. The boys have been playing radio in the southwest for the past four years, as well as theatres, auditoriums, etc. Both musical and script shows are handled by them on the air. On the stage, Wiley acts as straight man, Gene as comedian. Both sing, dance and play; Wiley, the fiddle, Gene, the guitar.

Live And Let Live

Words and Music by
WILEY WALKER
& GENE SULLIVAN

Moderato



G D7 Ami7 D7 G C G D7

1. They — tell me that you're go - ing a - way, what's
2. Stayed a - wake last night and walked the — floor, What
3. You're the one who made me love you so, You're the

mp - mf

G Emi A7 D7 Ami7 D7 G D7

made you want to leave? You — gave me your love, and your
makes you grieve me so? Live and let live, don't
one who's mak-ing me cry, You're the one who'll break my

G C G A7 5 G E7 A7 A7 5 D7 G A9 D7 +

gave me your vows, Now you're leav - ing me here — to grieve.
 break my - heart, I don't want to live if — you go.
 heart if you go Tell — me you don't mean — good bye.

CHORUS

G D7 Ami7 D7 G C G D7 G Emi A7

LIVE AND LET LIVE. Don't break my — heart, Don't leave me here to

D7 Ami7 D7 G D7 G C G A7 A7 5

cry. — I nev - er could live if we should part, Tell me

G E7 E7+ A7 A7 5 D7 1.2. G C 7 G 3. G C 7 G

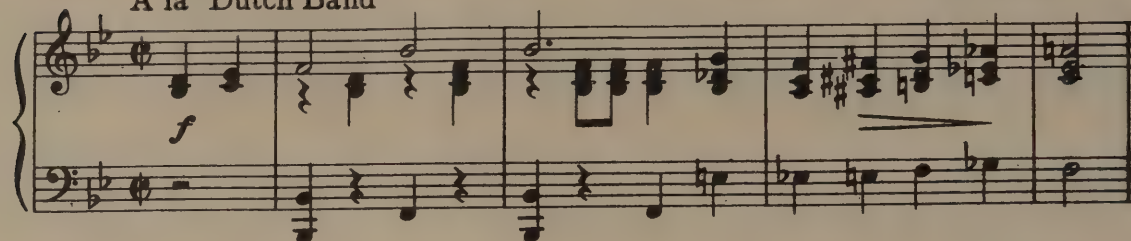
you don't mean Good - bye. 2. stayed a bye.
 3. You're the

Der Fuehrer's Face

From the WALT DISNEY Production of the same name

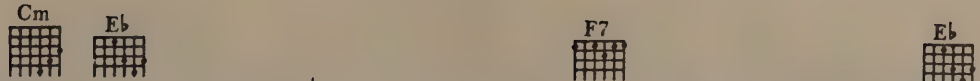
Words and Music by
OLIVER WALLACE
A. S. C. A. P.

A la "Dutch Band"

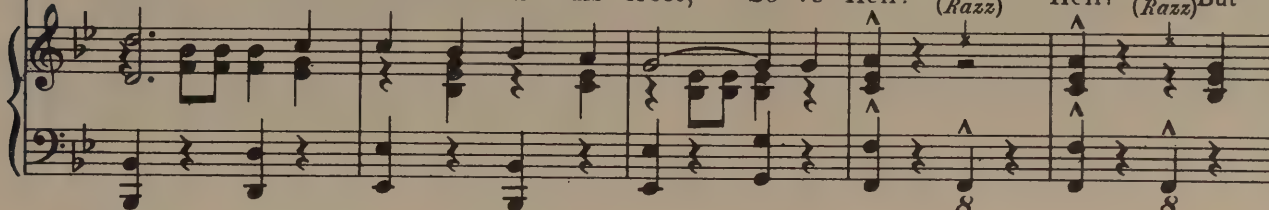


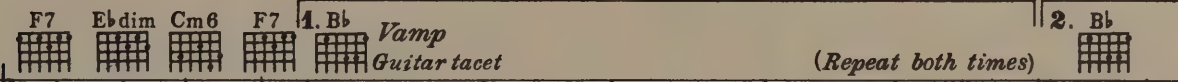
1. (a) Ven Dér Fueh - rer says, "Ve iss der Mas - ter Race," Ve
 (b) (Ven Herr) Goeb - bels says, "Ve own der Vorld und Space," Ve
 2. (a) (Ven Der) Fueh - rer says, "Dis war von't last so long," Ve
 (b) (Ven Herr) Goeb - bels says, "Ve'll get some meat next veek," Ve

Heil! Heil! Right in DER FUEHRER'S FACE, Not to luff der
 Heil! Heil! Right in Herr Goeb-bel's face, Ven Herr Goeh - ring
 Heil! Heil! Al - though he could be wrong; If you doubt Der
 Heil! (Razz) Heil! (Razz) But ve vould rath - er eat; But to doubt Herr



Fueh - rer iss a great dis-grace, So ve Heil! Heil! Right
 says: "Dey'll nef-fer bomb dis place," Ve Heil! Heil! Right
 Fueh - rer, you von't last so long, So ve Heil! Heil! But
 Goeb - bels would be in-dis-creet, So ve Heil! (Razz) Heil! (Razz) But

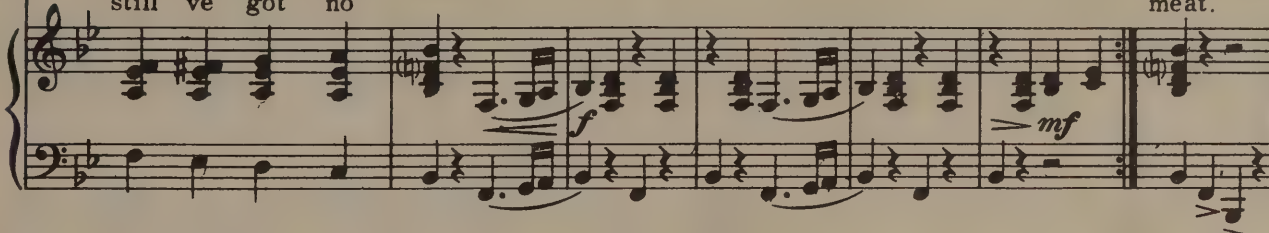


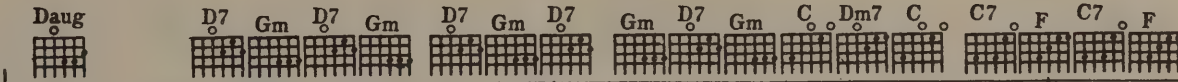


in DER FUEHRER'S FACE. 1. (b) VenHerr
 in Herr Goeh-ring's face.
 still he could be wrong. 2. (b) VenHerr
 still ve got no meat.

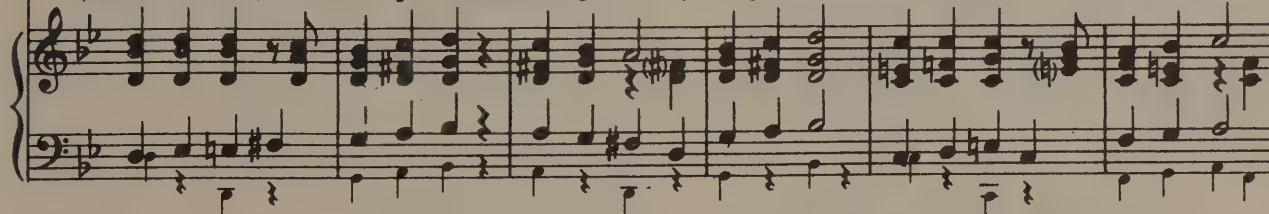
(Repeat both times)

Vamp
Guitar tacet





(1) Iss ve not der Su-per-men? Ar-yan pure, Su-per-men? Yal ve iss der Su-per-men,
 (2) Has ve nut-zis an-y friends? Man-y friends, Ar-yan friends? Yal us nut-zis, ve haff friends,





Su-per, Du-per, Su-per-men! Iss der nut-zis land so goot? Would you leave it
 Ve haff man-y Ar-yan friends. Mus-so-lin-i iss our friend, Hi-ro-hi-to



if you could? Ya! dis nut - zi land iss goot, Ve vould leave it if ve could!
 iss our friend, And La-val, he iss our friend, But ve'll get dem in the end!

Ve bring der world new or - der, — Heil Hit-ler's world "New
 We've tried to take each coun - try; — But dere iss just von

Or - der!" — Ev-'ry one of for-eign race, vill luff DER FUEHRER'S
 coun - try; — It's just twen-ty miles a - way, where those "blarst-ed Brit - ish"

smear *mf*

FACE, Ven ve bring to der world dis or - der. — Ven Der
 play, But they won't let us have their coun - try. — Ven Der

Guitar tacet

B \flat Dm E \flat E \flat dim E \flat F7

Fueh- rer says, "Ve iss der Mas-ter Race," Ve Heill! Heill! Right
 Fueh- rer says, "Ve iss der Mas-ter Race," Ve Heill! (Razz) Heill! (Razz) Right

E \flat B \flat B \flat dim B \flat F7 B \flat Cm E \flat

in Der Fueh-rer's Face; Not to luff der Fueh - rer iss a great dis-grace, So ve
 in Der Fueh-rer's Face; But some day in hell, he'll be right in his place, Denve'll

F7 E \flat F7 E \flat dim Cm6 F7 1 B \flat Guitar tacet Vamp

Heill! Heill! Right in DER FUEH-RER'S FACE.
 Heill! (Razz) Heill! (Razz) Right in DER FUEH-RER'S FACE.

Fine B \flat E \flat F7 E \flat F7 E \flat dim Cm F7 B \flat (Shout)

Ven Der FACE. So ve Heill! Heill! Right in DER FUEHRER'S FACE. Heill!

D.S. al Fine *ff* *sfz*



DENVER DARLING

Denver Darling was born in Cumberland County, Illinois, on April 6, 1909 and spent his early childhood in Illinois, Mississippi, and Arizona. He started in radio at the ripe old age of seventeen, has worked on most of the popular stations in the East and Middle West. After working six years as a single, plunkin' the old guitar and singing, Denver organized his first group. While on tour in Southern Indiana, in 1930, he met Garnett Virginia Tucker and two years later she became Mrs. Denver Darling. Their boy Ronald was born in Illinois in 1934 and Susan Jill was born in New York in 1940. By means of his many transcribed shows and Decca records, Denver has become well known throughout America as a composer and singer of cowboy and hillbilly tunes.

Heart Break Trail

Words and Music by
DENVER DARLING and
VAUGHN HORTON

Moderato

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending pattern, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics are 'mf'.

VERSE

The first system of the verse features a vocal melody line with lyrics and a piano accompaniment. Chord symbols Eb, Bb7, Eb, and Bb7 are placed above the vocal line. The piano part has a 'mp' (mezzo-piano) dynamic marking.

A cow-boy re - turned_ to the scene_ of his child-hood, To his

The second system continues the verse with the vocal melody and piano accompaniment. Chord symbols Eb, Bb7, Eb, Bb7, Eb, Fm, Fm7, Bb7, and Bb7 are indicated above the vocal line.

sweet-heart of long, long a - go. But the day he re-turned, she was

The third system concludes the verse with the vocal melody and piano accompaniment. Chord symbols Eb, Bb7, Edim, Bb, Edim, F7, Bb, Ab, Gm, and Bb7 are indicated above the vocal line.

wed to an - oth-er; 'Tis a sto-ry of heart-break and woe; _____

CHORUS

mp-mf

Cow-boy rid - in', sor - row hid - in',

Head - bowed, lone - some and blue; _____

Church-bells ring - in', voic - es sing - in',

Some - one, say - in', "I do." _____

Eb Fm Bb7 Eb Eb7 Ab
 Eb Fm Bb7 Eb Cm Fm9 Bb(7)
 Eb Fm Bb7 Eb Eb7 Ab
 Eb Fm Bb7 Eb Ab6 Eb

I Hung My Head And Cried

Words and Music by

JIMMIE DAVIS

and CLIFF BRUNER

Moderato

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, starting with a half note B-flat, followed by quarter notes G, A, B, and C. The left hand provides a steady accompaniment with quarter notes. The piece is marked *mf* (mezzo-forte).

VERSE

First system of the verse. The melody is in the right hand, and the piano accompaniment is in the left hand. The piece is marked *mp* (mezzo-piano). The lyrics are: 1. You told me that you cared That 2. I prayed to God a - bove To

Second system of the verse. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: you would nev - er lie, I saw you in an - give me wings to fly, To fly a - way to an -

Third system of the verse. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: oth - er's arms, AND I HUNG MY HEAD AND CRIED. oth - er world, AND I HUNG MY HEAD AND CRIED.

CHORUS

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into two systems, each with a vocal line and a piano accompaniment.

First System:

- Vocal line: "Hung down my head and cried; _____ Hung". Chords above the staff are E^b and E^b7.
- Piano accompaniment: The right hand (R.H.) has a melodic line with a slur over the last two measures. Dynamics include *mf* and *mp*. A *b.d.* (basso continuo) line is indicated in the right hand.

Second System:

- Vocal line: "down my head and I cried; _____ I saw you". Chords above the staff are A^b, E^b, E^b7, and A^b.
- Piano accompaniment: Continues the harmonic support.

Third System:

- Vocal line: "in an - oth - er's arms And I HUNG MY". Chords above the staff are F[#]dim, E^b, F7, F7:5, and E^b.
- Piano accompaniment: Continues the harmonic support.

Fourth System:

- Vocal line: "HEAD AND I CRIED. _____ I CRIED. _____". Chords above the staff include B^b7, 1. E^b, Cmi7, Fmi7, B^b7, Fine, E^b, A^b, A dim, and E^b.
- Piano accompaniment: The right hand has a melodic line with a slur. The left hand has a bass line. Dynamics include *poco rit.* and *D.S. al Fine*.

Rollin' Along With A Cowpuncher's Song

Words by
DENVER DARLING

Music by
EDWIN SMITH

Moderato

mf

VERSE *ad lib.*

mp

I left her there, called it a day, But when I left,

I heard her say, There'll be some - one wait - ing and

long - ing for you; — I've been a - round

Chords: F, D, Gm7, C7, D, Gm7, Gm6, A7, Dm, A7, Dm, F#dim, C7, Gm, Gm7b5, C7, F, Dm

Gm7 C7° Dm Gm7 Gm6 A7

cov - ered some ground But there is noth - ing I've ev - er found

Dm G7 C7° Am° G#m C9

That can take the place of one so true.

CHORUS F Bb F Bb F Bdim F F6 F#dim

ROLL - IN' A - LONG WITH A COW-PUNCH-ER'S SONG,

mp-mf a tempo

C7° B7 C7 C7° F Dm Gm7 C7°

Go - in' some place where I've been;

Know in my heart that it won't be so long

Till I will see her a - gain; She said she'd

wait till I would quit this ram-blin', roam - in', And re -

turn to her a - gain; Now I can't

B \flat Edim B \flat Edim B \flat Edim B \flat Edim Gm6 B \flat Bdim

wait till I can see her smil-in', laugh-in', Com-in'

F Dm7 G7 C7 Gm7 C7 Gm Edim

run (Optional) nin' down the lane, To meet me

mf

F B \flat F B \flat F Bdim F F6 F#dim

ROLL-IN' A-LONG WITH A COW-PUNCH-ER'S SONG

C7 B7 C7 C7 1. F Gm7 C9 2. F B \flat 6 F6

Rid-in' on home to my love. love.

poco rit.



JOHNNY BOND

Cyrus Whitfield "Johnny" Bond was born down in the Red River Valley country of Oklahoma around June 1, 1915. A brilliant career as a professor or something of that nature had been planned for him long before he had any say-so about it, but the love of the good old songs of the hills and plains soon overcame that headache. With a 98c Montgomery Ward ukulele in one hand and an outstretched thumb, he soon found his way into the hillbilly field, where he could finally breathe a sigh of relief.

After broadcasting on all the radio stations around Oklahoma, he headed for California to look for the men with the cameras. Surprised to find that they were "full up" on his type of talent, he returned to radio and landed on the Gene Autry Melody Ranch program for a two year stay. In the meantime, Western pictures loosened up a bit and Johnny managed to get his face in a few flickers with such stars as Autry, Roy Rogers, Tex Ritter, Johnny Mack Brown, Charles Starrett and others.

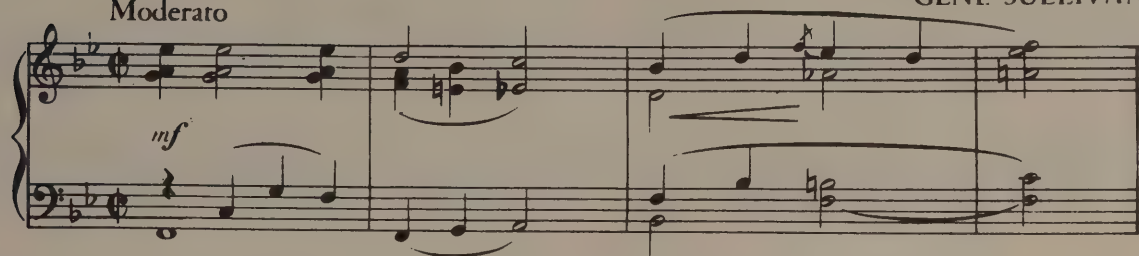
Also a nice deal with Columbia Records helped the cause along. After getting off to a rather slow start along came the man with "Der Fuehrer's Face" and opened up the doors of opportunity. After that, a Johnny Bond record became a rarity and Columbia found itself with more orders than priorities could allow.

Johnny's ambition is to remain the same old country boy that he has always been and-as long as the folks are happy with his music, he is content.

When My Blue Moon Turns To Gold Again

Words and Music by
WILEY WALKER &
GENE SULLIVAN

Moderato



VERSE

1 Mem - o - ries that lin - ger in my heart, _____ Mem - o -
 2 (The) - lips that used to thrill me so, _____ Your _____
 3 (The) - cas - tles we built of dreams to - geth - er _____ Were the

The verse is in B-flat major, 4/4 time, marked Moderato. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The bass line starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The verse concludes with a final chord of B-flat major.

ries that make my heart grow cold; _____ But some
 kiss - es were meant for on - ly me; _____ In my
 sweet - est stor - ies ev - er told; _____ May- be

The chorus is in B-flat major, 4/4 time, marked Moderato. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The bass line starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The chorus concludes with a final chord of B-flat major.

B \flat F7 F7 E \flat F7

day they'll live a - gain, sweet - heart, And my
dreams they live a - gain, sweet - heart, But my
we will live them all a - gain, And my

F6 F7 B \flat E \flat B \flat

blue moon a - gain will turn to gold.
gol - den moon is just a mem - o - ry.
blue moon a - gain will turn to gold.

CHORUS

B \flat F7 F7

WHEN MY BLUE MOON TURNS TO GOLD A - GAIN, When the

mf

rain - bow turns the clouds a - way; WHEN MY

BLUE MOON TURNS TO GOLD A - GAIN, You'll be back in my

arms to stay. 2. The stay. 3. The

D.S. al Fine

What More Can I Say?

Words and Music by
JIMMIE DAVIS

Moderato

mf

1. Just a year has passed and gone Since the day you left our home, But re-
2. We were hap-py, just we two, Un-der-neath the heav-en's blue, It was

mem-ber, dear, I still love you to-day; And the birds, they sing no more, There's no
then, sweetheart, your love be-gan to sway; And where-ev-er you may be, You are

ros-es 'round our door, But I love you, WHAT MORE CAN I SAY?
all the world to me, Still I love you, WHAT MORE CAN I SAY?

Chord diagrams: G6, G7, C, C dim, C, Em, C, D7, D7 aug, G7, G6, G7, C, C dim, C, Em, C, D7, D7 aug, G7, Dm7, G7, C, Dm7, C.

CHORUS

Now, WHAT MORE CAN I SAY,— Since you've gone so far a - way, The

lit - tle home holds noth - ing else for me; — And the

sun, it shines no more— 'Round the lit - tle cab - in door, Still I love you, WHAT

MORE CAN I SAY? — 2. We were

poco rit.

What More etc. - 2

Don't You Cry Over Me

Words and Music by
JOHNNY BOND
&
JIMMIE DAVIS

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand provides a steady bass line. The tempo is marked 'Moderately' and the dynamics start with a forte (*f*) marking.

CHORUS

The first system of the chorus features a vocal melody line with lyrics and a piano accompaniment. Chord symbols above the staff include F, Ddim, C7, F, F7, and Bb. The piano part includes a *mp-mf* dynamic marking.

1. Don't be blue when you tell me you're leav-in', Don't be sad when I
3. When the cold drea-ry rain starts to fall-ing And you're hap-py way

The second system continues the chorus melody and piano accompaniment. Chord symbols include F, F(maj 7), F7, and Bb.

tell you you're free. 'Tho' you know that my heart will be
o-ver the sea. Don't be think-ing of me and my

The third system concludes the chorus. Chord symbols include F, C7, F, Ab dim, and C7.

break-in', I'll get by, DON'T YOU CRY O-VER ME.
sor-row, I'll get by, DON'T YOU CRY O-VER ME.

Guitar Tacet

2. Oh! I knew all the time you weren't hap py, _____ That our
4. No, don't shed an - y tears, they'll be wast-ed, _____ Try and

love nev - er was meant to be. _____ That is why I don't
smile, dear, when I set you free. _____ 'Tho' you know that my

want heart you to wor - ry, _____ When you go DON'T YOU
will 'be break - ing, _____ I'll get go DON'T YOU

1. F A♭dim C7
CRY O - VER ME.
CRY O - VER ME.
3. When the ME.
rall.
p

Ten Years

Words and Music by
JOHNNY BOND

Moderately

mf

Gaug C^o F C^o

1. TEN YEARS or more I've been wait - ing For
3. ('Ten) lone - some years filled with heart - aches For

mp - mf

D7 D7^{aug} G7 C^o

you to change your way; But now it's too
me is what you planned; But start - ing to -

C7 Gm C7^o F G7 Dm7 G7^o

late it's all o - ver; The price is more than I can
day things are dif - f'rent TEN YEARS is more than I can

pay. _____ 2. TEN YEARS that seem like ten mil - lion, _____
 stand. _____ 4. The past will soon be for - got - ten; _____

mf

I've knelt at your com - mand; _____ But
 I'll find a new love so grand; _____ I'm

I've had e - nough, so I'm leav - ing; _____ TEN YEARS is
 leav - ing you here to your sor - row; _____ TEN YEARS is

more than I can stand. _____ 3. Ten stand. _____
 more than I can

l.h. ritard.

You Don't Care

Words and Music by
JOHNNY BOND

Moderato

mp

1. YOU DON'T CARE if our love dies to-mor-row, YOU DON'T
3. (There is) noth - ing for me an - y long - er; I'll for -

mp-mf

CARE if we nev - er meet a - gain; I could wan - der a - stray, but you'd
get all the joys that I knew; I can smile through a tear, You were

nev - er cross my way; YOU DON'T CARE if my heart breaks with pain.
mine for a year; YOU DON'T CARE if my heart breaks in two.

G D7 A#dim G G7 C° G

2. YOU DON'T CARE if I nev - er find sun - shine, If to -
 4. I don't know where I'll go, dear, to - mor - row; I just

Gdim G D7 A7m D7 G° D7 A#dim

mor - row my life should be through; Tho' I wor - ship the
 know that I can't hang a - round; For I'd just see your

G G7 C° G7 F#dim C° C#7 D7

ground where you kicked me a - round; YOU DON'T CARE, if my
 face and some - one in my place; YOU DON'T CARE, so I'm

1. G C#dim G 2. G Eb7 G

heart breaks in two. There is
 leav - ing this town.

You Brought Sorrow To My Heart

Words and Music by
JOHNNY BOND

Medium Tempo

Piano introduction in G major, 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic.

First system of the song. The guitar part is shown above the vocal line with chords: G, G, G7, C, C dim, and C. The vocal line includes four verses of lyrics. The piano accompaniment continues below the vocal line, marked *mp - mf*.

1. YOU BROUGHT SOR - ROW _____ TO MY HEART, _____
 2. troub - le _____ to my mind, _____
 3. mis - 'ry _____ to my life, _____
 4. real love _____ now at last, _____

Second system of the song. The guitar part includes chords: F, C, C#dim, G, A7, and D7. The vocal line continues with lyrics. The piano accompaniment continues below the vocal line.

You brought wor - ries _____ to my heart. _____
 You brought troub - le, _____ The lone - some kind, _____
 You brought mis - 'ry, _____ Grief and strife, _____
 I have blot - ted _____ out the past, _____

Ami7 Dø7 G G7 C

You brought mis - 'ry to my door
 You brought heart-aches by the score.
 You brought tear drops, sad and blue.
 You're no long - er on my mind.

D7

But you ain't gon-na bring no sor-row an-y-
 But you ain't gon-na bring no troub-le an-y-
 But I ain't gon-na cry no long-er o-ver
 'Cause I'm leav in' you and sor-row way be.-

1. G B^bdim D7 G 2. G C⁶ Cmi⁶ G

more.
 more.
 you.

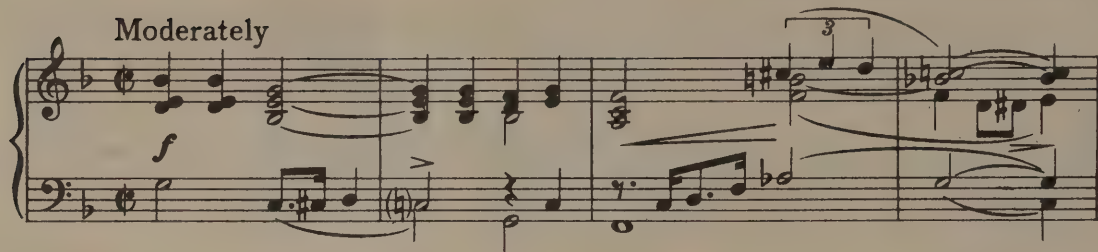
You brought
 You brought
 I've found a hind.

poco rall.

Your Smile Will Go With Me

By
BILL (Cowboy Rambler) BOYD

Moderately



VERSE


It's hard to say good-bye, Lit-tle Dar - ling, — It's hard to think that
So let us not for - get, Lit-tle Dar - ling, — That war and mad am-

mp

we have to part, — But there's a wrong to right, Lit-tle
bi - tions of man — Can nev - er come be - tween us, My






Dar - ling, — So let us smile and hide our ach-ing hearts. —
Dar - ling, — Your love and smile can cross 'an o - cean's span. —

CHORUS



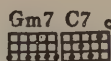
Guitar tacet 

I may be gone a - while — but don't for - get to smile — Your smile will








mp-mf

    *Guitar tacet* 

come to me, — Where I may be on land or sea, Our country needs us all —

— And as I heed the call, — YOUR SMILE WILL GO WITH ME — to vic-to-

1.     *Guitar tacet* 2.   

ry. I may be ry.

poco rit.

I Know I Shouldn't Worry

(But I Do)

Words and Music by
MEL FOREE
BETTY REILEY
EDDIE CONNORS

Moderato

Piano introduction in C major, 4/4 time. The melody is in the right hand, starting with a half note C4, followed by a quarter note E4, a half note G4, and a quarter note F4. The bass line is in the left hand, starting with a half note C3, followed by a quarter note E3, a half note G3, and a quarter note F3. The tempo is marked 'Moderato'. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piece concludes with a *poco rit.* (poco ritardando) marking.

When - eve-nin' shad-ows fall, dear, And stars be - gin to shine,
(Re) mem-ber once you told me, Our love would nev - er die, And

Chords: C, F#dim, C, G7, C7, F, Fdim, F, Fdim, F

Tempo: *a tempo*

When the moon comes steal - ing through the blue; I miss your arms a -
now you say that we are real - ly through; I hope you'll find an -

Chords: C, A7, D7, G7, D7, D7(b5), G7, C, F#dim, C, G7

round me, I don't feel right some - how; I KNOW I SHOULD-N'T WOR-RY BUT I
oth - er, Just twice as true as I; I KNOW I SHOULD-N'T WOR-RY BUT I

Chords: C7, F, Fdim, F, Fdim, F#dim, C, C#dim, D, G7

C^o F#dim Dm6 Ddim G7^(b9) G7aug C^o F#dim C^o G7 C7^o F Fdim F Fdim

DO. _____ I can't for - get the times, dear, When you would hold me
 DO. _____ You say that I'll be hap - py, But how could that be

F C^o A7 D7 G7 D7 D7(b5) G7^o

tight, And say that we would nev - er have to part; _____ I
 true, When ev - ry dream I had was built on you; _____ I

C^o F#dim C^o G7^{oo} C7^o F F#dim F Fdim F#dim F#dim C^o C#dim

al - ways feel so lone - ly, Each time I think of you, I KNOW I SHOULD'NT
 know that I'll be lone - ly, But noth - ing mat - ters now, I KNOW I SHOULD'NT

D G7^{oo} 1 C^o F#dim Dm6 Ddim G7^(b9) G7aug 2 C^o Dm7 C6(susD) C6 C(bass)

WOR - RY BUT I DO. _____ Re - DO. _____
 WOR - RY BUT I DO. _____

poco rit.



SONS OF THE PIONEERS

This fine talented group of Western entertainers is made up of Tim Spencer, Bob Nolan, Hugh and Carl Pharr, Pat Brady and Lloyd Periman and has probably been seen or heard by about everybody in the United States, young and old alike.

They have appeared before the camera in hundreds of pictures made by Columbia Studios and are now doing stunts before the flickers at Republic Studios.

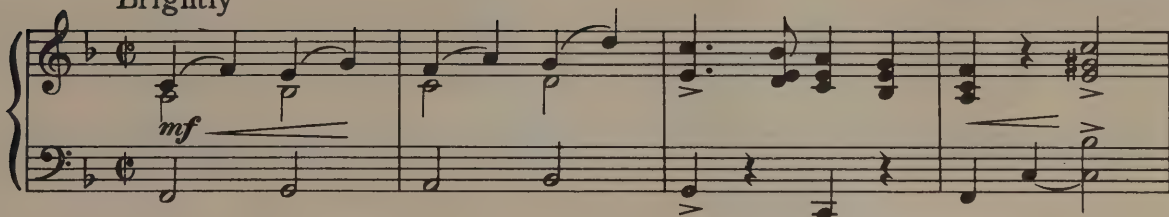
Their Decca records are popular in millions of homes and their rendition of such famous songs as "Pay Me No Mind", "Worried Mind", "I'm Crying My Heart Out Over You", "I'll Be Around Somewhere" and many others are home treasures.

Tim Spencer and Bob Nolan are the song-writers of this group. . . . Hugh Pharr is a champion fiddler. . . . Carl Pharr is a noted guitarist, Lloyd Periman, the youngster of the group, is one of the best tenors in the country, while Pat Brady handles the bass fiddle and does the comedy that keeps audiences in stitches.

Rodeo Polka

Words and Music by
HARRY DUNCAN
DENVER DARLING

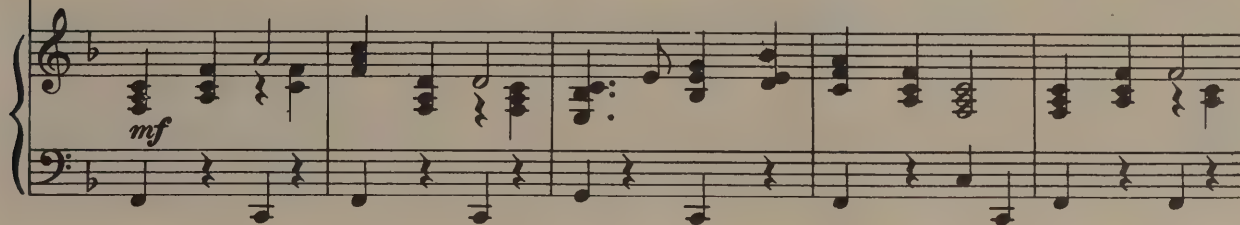
Brightly



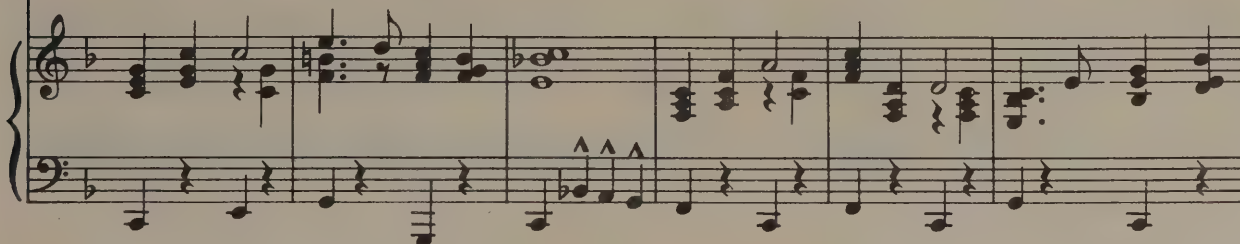
VERSE



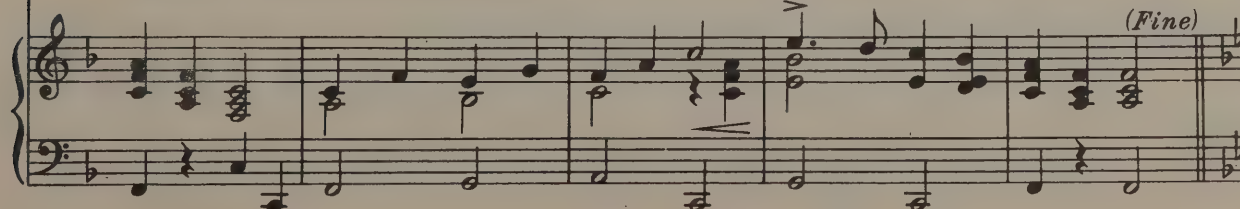
Here we go, heel and toe, Once a-round and don't be slow; Time to glide



side by side On the do-ce - do; Ev-'ry one hav-ing fun, Now they know how



it is done, Swing your part-ner to and fro, Danc-ing at the ro-de-o.



(Fine)

CHORUS

Mu - sic play - ing,

Ev - 'ry - bod - y's head is in a whirl;

Coup - les sway - ing,

Hap - py smile on ev - 'ry boy and girl;

mf-f

Chord symbols: Bb, Bbdim, Eb, Bb, Bbdim, Bb, Dm7, Dbdim, F7, D, F9, Eb, Eb+, F7, Fdim, F7, Bbdim, F7, Eb, Bb, Bbdim, Bb, F7, Bbdim.

B \flat B \flat dim E \flat B \flat

Cares for - - - got - - - ten,

B \flat dim B \flat D \flat 7 D \flat dim F D C \flat E \flat + C \flat

While the mus - ic keeps them on the go;

E \flat E \flat dim B \flat F G7

Here's the chance for you to dance The

C \flat G7 C \flat G7 C7 F7 B \flat G7 C7

pol - ka at the Ro - de - o.

D. S. al

You're Breaking My Heart

('Cause You Don't Care)

Words and Music by
JIMMIE DAVIS
PAUL SAPP

The musical score is written for piano and voice. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (Bb), and the time signature is 4/4. The piano part includes various chords and textures, with some measures marked with 'f' (forte) and 'mp' (mezzo-piano). The vocal line includes lyrics and is marked with a '(1)' at the beginning of the first line.

System 1:

Vocal: (1) I nev-er knew _____ till I met you, _____ That love could ev -

Piano: *f*

System 2:

Vocal: _____ er be un - true. _____ I on-ly know _____ that I've played

Piano: *mp*

System 3:

Vocal: fair, _____ YOU'RE BREAK-ING MY HEART, _____ 'Cause You Don't Care.

Piano: *mp*

Chords and Fingerings:

- System 1:** F, C7, F7, Bb, Bbm, F
- System 2:** G7, C7, Gm7, C7, F, C7, F7
- System 3:** Bb, Bbm, F, C7, (addL)(addDb) F F#dim F#dim C7

F C7° F7 Bb Bbm

(2) The dreams I have _____ are all of you, _____ I hope my
 (3) (One thing I've) learned, _____ that fool - ish pride, _____ Has caused me

mp-mf

F G7 C7° Gm7 C7° F

dreams _____ can soon come true. _____ Where - ev - er I go _____
 grief _____ I can not hide. _____ A part of me _____

C7° F7 Bb Bbm F

— You're al-ways there _____ YOU'RE BREAK - ING MY HEART _____
 — You'll al-ways share _____ YOU'RE BREAK - ING MY HEART _____

C7° 1. F (addD)(addD) F#dim F#dim C7 Guitar tacet 2. F (addE) Bdim Bdim F6 arpeggio

— 'Cause You Don't Care. (3) One thing I've Care. _____
 — 'Cause You Don't

rit.

I Dreamed Of An Old Love Affair

Words and Music by
 BONNIE DODD
 JIMMIE DAVIS and
 CHARLES MITCHELL

Medium Tempo

The piano introduction consists of four measures. The first measure has a forte (f) dynamic. The melody is in the right hand, starting on a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line in the left hand starts on a half note G3, followed by quarter notes F3, E3, and D3. The key signature is Bb major (two flats).

CHORUS

The first system of the chorus contains four measures. Above the first measure is a chord diagram for Eb. Above the second measure is a chord diagram for Ebdim. Above the third measure is a chord diagram for Bb7. Above the fourth measure is a chord diagram for Fmi7. The lyrics are: "Just like old times you were here last night, And gone was my I've been so lone - ly since you have gone, I loved you with". The piano accompaniment is marked mp-mf.

The second system of the chorus contains four measures. Above the first measure is a chord diagram for Bb7. Above the second measure is a chord diagram for Eb. Above the third measure is a chord diagram for F9. Above the fourth measure is a chord diagram for Bb7. Above the fifth measure is a chord diagram for Bb7+. Above the sixth measure is a chord diagram for Eb. Above the seventh measure is a chord diagram for Ebdim. Above the eighth measure is a chord diagram for Eb. Above the ninth measure is a chord diagram for Bb7. The lyrics are: "wor - ry and care, When I a - woke, I knew then that all of my heart, Heav - en was mine when you smiled last".

The third system of the chorus contains four measures. Above the first measure is a chord diagram for Fmi7. Above the second measure is a chord diagram for Bb7. Above the third measure is a chord diagram for Eb. Above the fourth measure is a chord diagram for Eb7. Above the fifth measure is a chord diagram for Eb+. The lyrics are: "I, HAD DREAMED OF AN OLD LOVE AF - FAIR. night, And said that we'd take a new start." The piano accompaniment continues with the same harmonic support.

Ab Ddim Ab Ddim Ab Eb D dim C7 Gmi7 C7

I was a - lone in the dark - ness, my dear,
Life seems so emp - ty with - out you to - day.

F7 Cmi7 F7 Bb7 Fmi7 Bb dim Bb7 Eb Eb dim Eb

man - y dreams a - go you left me there. _____ Sun - light told
If it's sun or rain I just don't care. _____ Sun - light told

Bb7 fmi7

me you were gone, And I, HAD DREAMED OF AN
me you were gone, And I, HAD DREAMED OF AN

Bb7 1. Eb F9 Bb7 Bb7+ 2. Eb Db9 Eb6

OLD LOVE AF - FAIR. FAIR.
OLD LOVE AF - FAIR.

rit.

HILLBILLY HIT PARADE

VOLUME 1: 1940-1941

Alleghany Sweetheart/The Band Played On/The Building of Boulder Dam/Daisy May/Dawn (Divina Mujer)/Don't Be Blue/Don't Leave Now/Don't Mention Me/Ease My Troubled Mind/Hobo's Lament, The/I Bought A Rock For A Rocky Mountain Gal/I Didn't Know/If You're Still In Love With Me/I'll Come Back To You/I'll Get Mine Bye & Bye/I'll Keep On Loving You/It Had To Be That Way/Just A Few Days More/Just Because/Old Timer/Parking Meter Blues/Ridin' Down That Old Kentucky Trail/Some Must Win/South/There Will Always Be America/There's An Old Fashioned House On A Hillside/Two More Years/Wabash Cannon Ball/Walls of White/Who's That Knocking At My Window/Why Do You Treat Me Like The Dirt Under Your Feet/Worried Mind/You Are My Sunshine/You Can Depend On Me/Young Freda Bolt/You're My Darling/You're So Different.

VOLUME 2: 1942-1943

All Because of You/All I Ever Do Is Wait/Alone At The Station/Blues In Jail/Coo-See-Coo/Crying Myself To Sleep/Deep In The Heart of Texas/Der Fuehrer's Face/Don't Say Good Bye Little Darling/Don't You Cry Over Me/Heart Break Trail/I Dreamed of An Old Love Affair/I Hung My Head And Cried/I Know I Shouldn't Worry/I Wish You Knew The Way I Feel/I Won't Be Back In A Year Little Darling/It's Been A Long, Long Time/Let Me Smile My Last Smile At You/Live And Let Live/Make 'Em Say Uncle, Uncle Sam!/My Time Will Come Some Day/Pay Me No Mind/Promise To Be True While I'm Away/Rodeo Polka/Rollin' Along With A Cowpuncher's Song/Sun Has Gone Down On Our Love, The/Take Me Back Again/Ten Years/Weary, Worried And Blue/What More Can I Say?/When My Blue Moon Turns To Gold Again/You Brought Sorrow To My Heart/You Don't Care/You'll Always Be My Darling/You'll Always Have My Heart/Your Smile Will Go With Me/You're Breaking My Heart.

VOLUME 3: 1944-1945-1946-1947

(I'll Ride) Across The Purple Sage/A Sinner's Prayer/Blue Dreams/Champagne Polka/Columbus Stockade Blues/Did You See My Daddy Over There? /Down Houston Way/Eeny Meeny Dixie Deeny/Footprints In The Snow/Forgive Me/Gals Don't Mean A Thing/I Don't Care Anymore/I Have Tried/I'm Thru Wastin' Time On You/I'm Wastin' My Tears On You/It's Nobody's Fault But Your Own/I've Just Got To Be A Cowboy/I Was Wrong/I Wish We'd Never Met/Kentucky Waltz/Let Us Both Be Fair/Linda Lou/Lonely/Make Room In Your Heart For A Friend/My Adobe Hacienda/Nancy/Rock Me To Sleep In My Saddle/Rosalita/Rose of Shenandoah Valley/Smiles Are Made Out of The Sunshine/Take Me Back To Tulsa/There's A Gold Star In Her Window/There's A New Moon Over My Shoulder/They Took The Stars Out of Heaven/Think of Me/True Life Blues/We'll Be Back This Coming Year/Why Do You Treat Me This Way/Why, My Darlin' Why/You're A Long Way From Being Happy.

VOLUME 4: 1949-1951-1953-1957

A Satisfied Mind/Blue Moon of Kentucky/Charlie Was A Boxer/Cimarron (Roll On)/Have I Waited Too Long? /Honey, Be My Honey Bee/Honeymoon On A Rocket Ship/Houston Waltz/How Far Is Heaven/I Cried Again/I Love You So Much It Hurts/I Wish I Had Never Seen Sunshine/If Tears Were Pennies/I'll Never Slip Around Again/I'll Take What I Can Get/I'm A Fool To Care/I'm Gonna Tear Down The Mail Box/I'm Gonna Tie A Little String Around Your Finger/It Wasn't God Who Made Honky Tonk Angels/I've Got Five Dollars And It's Saturday Night/The Legend of The Robin's Red Breast/Let Old Mother Nature Have Her Way/Let's Live A Little/Lonesome Whistle/Mama, What'll I Do/Maybe I'll Cry Over You/The Midnight Train/Missing In Action/Mister Moon/Mockin' Bird Hill/My Daddy Is Only A Picture/One Has My Name, The Other Has My Heart/Please Don't Pass Me By/Shackles And Chains/Slipping Around/Some Other World/Springtime In Texas/Sweethearts Or Strangers/Talk To Your Heart/Tellin' My Troubles To My Old Guitar/This Cold War With You/Why Baby Why/Wildwood Flower/You Better Stop Tellin' Lies About Me/You're The Sweetest Rose In Texas.

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